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WORONI

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A distinction has to be made, mate. There is a University Art Club and a University Art Group. The University Art Group is a University student group. The University Art Club is a club of public servants, technical students and general public. See.

The University Art Group was the first to form and within a few weeks of formation held an exhibition, "Gundaroo Revisited", drew up a constitution and became affiliated with the Performing Arts Council.

De Toth thinks, well. De Toth upholds the opinion that the Uni. Art Group is rather inactive, lacks initiative, in fact, is dormant.

Shortly after these events a notice appeared on the S.R.C. notice board advertising the intention of holding the inaugural meeting at the Uni Art Club. No time or date of the meeting was included. So there you are.

About the same time, a week later, another poster appeared with a W. Kendall billed as president. Who was W. Kendall? There was no Kendall registered in the A.N.U. as either staff or student. What can this mean?

Slowly the facts began to unfold. Gosh — W. Kendall was a girl, a girl artist. And still more. Miss Kendall was previously an art student in Adelaide. It came to pass that she took an interest in fine arts and portraiture. Miss Kendall came to Canberra. Wendy is her first name.

Wendy went to Tech. College here. She could not stand a bar of it, so she stayed two weeks. She became a public servant. Despite this, Wendy was discontented.



GROUP EXECUTIVE

ART



featuring

MY MOMA DONE TOL' ME DE TOTTH A BIT OF A SLY OLD FOX,
and
UNI. GROUP ALMOST BACK-STABBED ALMOST.

Then one day it was said unto Mr. McCreedy. "Wendy and disciples (Wendy and followers) needeth a place to meet, a place to paint. Wendy needeth a studio."

It came to pass that McCreedy spake unto De Toth. "Wendy needeth a studio." De Toth thinketh, well, sayeth unto himself. "Gee, I have been approached." Then Daddio sayeth aloud.

"Done. Wendy and disciples hath initiative. Wendy and disciples are not inactive. Wendy and disciples are undormant. Wendy shall haveth a big Union room. Here Wendy, have a big Union room; and let it be known to mankind that you and your disciples compriseth the University Art Club." Thus it came to be.

Wendy says the aims at the University Art Club are simple. Simply to foster a better art movement in Canberra. Canberra is simply the most architecturally advanced city in Australia but, in her opinion, the people at Canberra are simply denied good art.

Her club will attempt to make up for the deficiency. Wendy's club is an ambitious club. Give it 3 or 4 years and Wendy hopes it will develop into an art school. A school to rival the Tech. Wholly con Batman.

Meanwhile back at the Alamo. Daddio moves to spend about \$140. He will equip the big room with easels and floor coverings. A sly caper. Little did the Hacienda Committee know that the money was directed toward the University Art Club ironically full of public servants, tech. students and would you believe, ordinary people. Would you believe public servants, tech. students and ordinary people don't pay union fees. The University Art Club is full of bludgers!

Don't despair Hacienda Committee.

All will be happy and peace will smother the Alamo and the Hacienda Committee will not be embarrassed.

Be there need for drastic measures? Can this club of "outsiders" be called the University Art Club? Is it not contrary to A.N.U. constitution to have "outsiders" as executive members of a University club? What becometh of Daddio when he bestowed such a name to those who are not his children? Should the Art Club be allowed to poach and pay no price? Art for Art's sake? Be there need for drastic measures!

Where does the University Art Group meet? The Uni. Art Group have had an exhibition. It has not had meetings yet. It just is. The word gets round. It is rather inactive, inefficient perhaps, sort of cliquish. Membership is open to all, if as a group, it can be found at all.

The Uni. Art Club meets on Tuesday nights, in the big Union room. They have had only three meetings and already have brought some masonite. While they wait for Daddio to sulp up with some gear they hold good grog ons.

Like I say, Knox-Knight is the Group's Boss (Garra 267), Wendy is the Club's Bossess (P.M. Dept.) and moma done tol' me Do Totth a big of a sly old fox.

If the Uni. Art Group displays initiative, displays undormancy, becomes active and tops all this off with an approach to De Toth; De Toth will say,

"Gee, I have been approached." Daddio will then raise his hand and say, "Perhaps it can be arranged so thateth you can use the gas gear in the big Union room too. After all you are union members and you pay fees. You are my children."



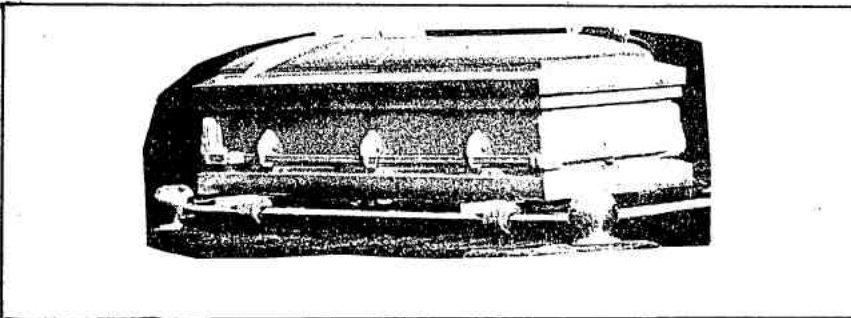
He shall leadeth the children into the big room saying, "Painteth, and be blessed with union facilities. If it comes to pass that you burst into bloom and your petals are squashed because of overcrowding I shall cast the University Art Club into a corner of wilderness and sayeth unto them:

"These are my children for they payeth fees and have preference, and they have approached me at long last."

CLUB EXECUTIVE

"All we want is somewhere to paint!"

WORONI



LETTERS TO THE EDITOR

Sir, —
Congratulations on that perceptive article on bushweek — which I realised, after having read half of it, that it was lifted verbatim out of an article I wrote in the Orientation Week Magazine. I suggest that the parasite responsible, in future do his own thinking instead of sponging someone else's, second-hand.

Another thing, I assume the heading "Antichrist" on my article on the travails of S.C.M. refers to me. Alas, for having searched the scriptures thoroughly, I find the label unjust. I have none of the qualifications. For I say unto you, my coming was not attended by plagues or earthquakes nor was I preceded by false prophets. Neither do I go about as a roaring Lion seeking whom I may devour, nor am I responsible for "signs in the Sun, and in the moon, and in the stars, and upon the earth distress of nations, with perplexity; the sea and the waves roaring; Men's hearts failing them with fear..." (Luke 21, v. 25,26)

None of that sort of thing is my fault, and if you imply that it is I shall visit you with divers afflictions and thou shalt be sore afraid.

Yours eschatologically,
John Iremonger.

In the absence of American intervention a Communist coup d'etat would probably be very much like any of the other coups which seem to serve as general elections in South-east Asia.

A Communist take-over in Australia would cause great "disruption and misery" for we are a prosperous nation with a strong democratic tradition and under a democratic government.

In fact our democratic convictions are so strong that I do not see how a Communist revolution can succeed here or even get started unless we are invaded by a Communist country. For us, communism is the antithesis of democracy. This idea is largely meaningless in much of South-East Asia where communism is one of several modes of government, all totalitarian to a greater or lesser degree.

The history of South Vietnam over the last decade or so has been one of ambitious factions scrambling for power, relying on force rather than votes. Graham Greene after a visit to Indo-China in 1964 concluded, in "The Quiet American" that "This was a land of rebellious barons. It was like Europe in the middle ages."

This sort of outlook is patronising, as Mr. Black says. But what other conclusion can be reached? If the South Vietnamese people have the same ideals as Americans or Australians why is it necessary for the Americans to "win the hearts and minds" of the people, in their pacification programme?

Mr. Black claims that "Communist expansion in Europe was stopped... by the threat, and use, of force against it." Correct, except for "the use" of force. But the threat of expansion came not from the Communist satellites in Europe but from Russia and from Russian troops in the satellites. As I said in my first letter (July 6) the real threat is China not Vietnam. If China threatens to invade South Vietnam with Chinese troops, then this would be a clear case of military aggression. This situation has such obvious dangers of further military expansion that America would probably feel justified in threatening China with nuclear attack as she did to Russia over the Berlin crisis. If China is invading South Vietnam, even by remote control as Mr.

Mr. Cooksey has elaborated on this point and on the theory that Vietnam is a "test case" for Communism in his article in Woroni July 20. I will add no more to his ideas than to say it must be clear to Communists by now, that if Vietnam is anything to go by, a relatively small investment in Communist revolutionary activity in any suitable country will induce America to dissipate very large amounts of money and effort in fighting this insurrection.

Mr. Black has not looked closely enough at his phrase "Communist expansion". He uses this phrase to mean the military expansion of a large and powerful Communist state like Russia or China, and also to mean local indigenous insurrection. There is a difference between a country like Tibet which was invaded and is now controlled by China, and a Communist satellite like North Vietnam. It is not for nothing that such satellites are called "buffer states" for they are nearly autonomous and indeed may, like Tito's Yugoslavia, pressure policies disapproved of by the large Communist state they adjoin.

For Westerners I see no better alternative than to leave South Vietnam and let the Asians sort themselves out in their own, peculiar, Asian way. Such a solution is not fair for many in South Vietnam, as Mr. Black points out in the third paragraph of his letter, but in the face of the anarchic self-seeking of powerful groups in that country, how can any solution be strictly fair? It is no fairer than the outcome of the fighting in places in Nigeria or the Congo, yet I do not think that Mr. Black or people who think like him, contemplate "pacifying" these countries.

DAVID ERSKINE

Dear Sir,
ORIENTAL STUDIES
JOURNAL
absolute final deadline:
AUG. 5th.
Copy to G. Landy, BruceHal
yours, as ever, Ron.

Sir,—
Mr Black (Woroni July 20) claims that if Communism spread over South-east Asia, this would be "the best thing to happen for Totalitarianism since the thirties."

He ignores the fact that these countries are largely totalitarian anyway. The difference between a military dictatorship and a communist dictatorship is small. Mr Black forgets that the "disruption and misery" that the communist revolution is causing in South Vietnam is almost wholly due to America's prolongation of the war.

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YEH! GREAT WEEK -
LOVELY FOR PROMOTION.
LOVELY WEEK BUSH WEEK 09
LOVELY Time...
SARGE was DELIGHTED!
What with 7 from BUNGENDORE on
\$50! and 72 for the D.C. car at
\$100 EACH! [PLUS 3 from RY6]
Sigh... LOVELY for getting into NICK... PITY
GAREMA flopped: HAD a dozen of the
LOVELIEST HEAVIES Ready &
Willing... Next YEAR will be a
LOVELY Opportunity to get MORE
of them LOVELY Students...

richard stark looks at **BUSH WEEK**



bungendore

hippy happening



BW



sister ada



ironman

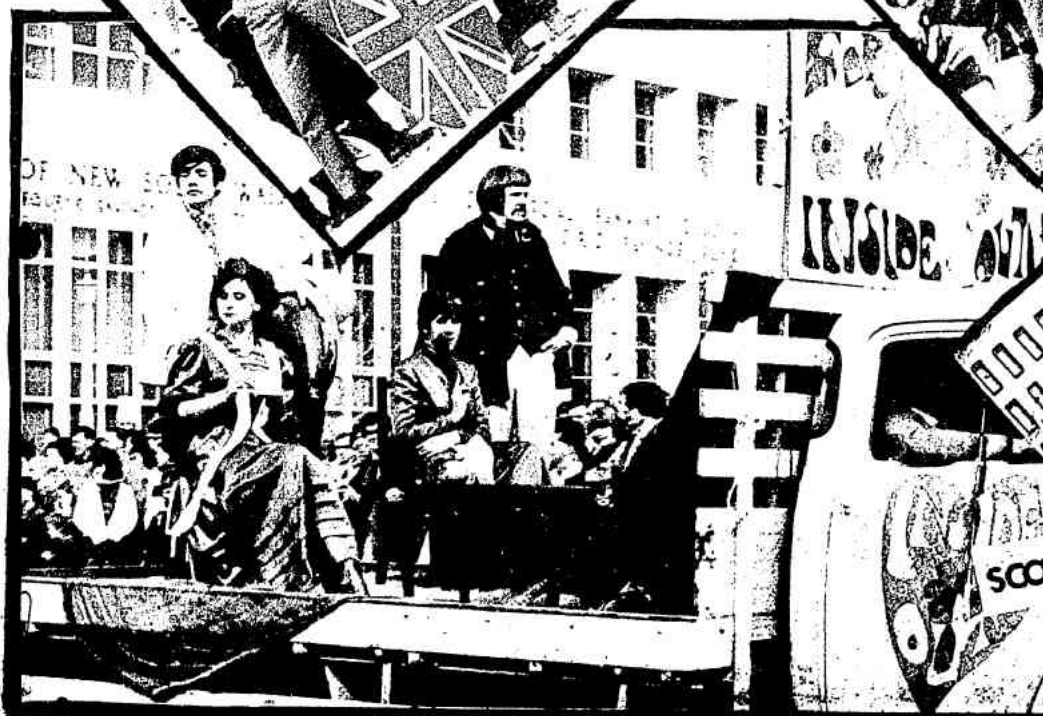
bush ball



ROSH



BW



scavenger hunt



BW

SPOT The WORONI Editor. Prize one (1) Stuffed Wampom

LABOR CLUB MANIFESTO

A CASE FOR ACTION-SOCIALISM

All socialist theory is in a severe crisis, and the style of work of the Left needs a complete overhaul. Such is the degree of mystification, of opportunism, of making concessions to the might of a rejuvenated imperialism, that we appeal to all socialists everywhere in universities to rethink their whole line and work.

CENTRAL IN ALL OF THIS IS TO ABSORB THE TEACHINGS OF CHE GUEVARA, FRANZ FANON AND JUAN POSADAS - NOT AS NEW "BIBLES" BUT AS GUIDES TO A NEW ANATOMY OF POLITICAL ACTION.

We have had enough of bibles on the Left - Das Kapital, Stalin's Works, Mao's "Thoughts"; many have studied these mechanically and ended up on the picket-lines with Quakers shouting minimal and anti-socialist slogans - "negotiate in Vietnam", "increase funds for education", "civil liberties" and similar idiocies. We say categorically that this is a blind alley - that those who follow it will come to no satisfactory end.

INFANTILISM

What has been the fate of those in the student left who have called for a break with the Communists, the Peace Movement (with its number of peace parsons as an index of its "effectiveness"), with the working inside the A.L.P. line?

All sorts of fictitious views and connexions have been attributed to them. They are accused (on the basis of the latest Tribune editorial or A.L.P. gossip column) of "infantile leftism". But it is not infantile to speak of "left-labourites", "super-leftists", "group-ers", as so many of the dominant Labor leaders do today?

The decisive question in a person's political line is not his connexions, his drinking friendships, his adherence to Soviet or Chinese foreign policy, it is how he works with the masses.

The time for indiscipline and random internecine warfare on the left is over. We now require a great effort - ideological, political, and organisational, to prepare Australian socialism for the onslaught of "U.S. Imperialism" and the consequences of the world deal - the world detente between U.S. rulers and the Soviet leaders. In Australia's history this has not really been done. The Communists have sought to be the sole organisational centre in an ocean of isolated individuals all looking hopefully to the Party for guidance. The absurd dogmas of modern revisionism sit like a black haze on the mental efforts of socialist students of the last decade; the anarchists and Trotskyists are villains; the Cubans are "Left-Adventurists"; demonstrations must be kept peaceful and must not antagonise the public; the socialist movement must be broad (So unpopular Vietcong flags must come down at demonstrations); the Urens and Cairns must be kept "on side"; the labor theory of value is

completely true; major depressions are inevitable because the masses have no purchasing power—these and other nonsense-formulations have wrecked the Left.

We say that the needs of the "Parties", the A.L.P. bureaucrats, the Germainists, or the Khrushchevites must no longer control our actions. The problem of the student left is one of contradictions leading to stagnation because of the absence of a revolutionary approach to modern capitalism, to atomic war, to the struggle of ideas within the universities.

Each student who takes the socialist path experiences all sorts of contradictions - between his desire to "get on" and to oppose the Establishment, be-



tween his intentions and his actions, between his ignorance and his knowledge, between his comfortable environment and his revolutionary duty. Unless these contradictions are resolved by deep study, discipline, and hard work he must go back to bourgeois ideology, which is older and has great sway.

TO RESOLVE THESE CONTRADICTIONS means to carefully analyse the new balance of forces in the world, to understand why socialist ideology has been defeated in a number of other places, to grasp the fact the individual intellectual does not exist in a political vacuum. Either he allies himself through study and action with the new and growing revolutionary forces

whose outward face is the Algerian, Cuba, the National Liberation front or he sinks first into Communist Party "accommodation" with capitalism and then into bourgeois mentality. Ultimately, like Voltaire's Candide, he will end up in suburbia, cultivating his garden.

THE "THIRD WORLD"

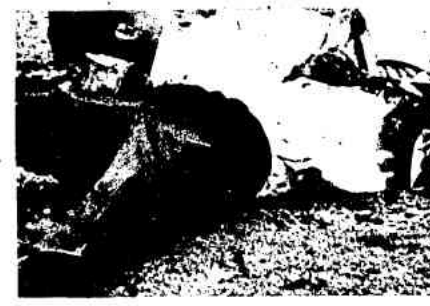
All socialists must reorganise their thinking towards the "Third World". For this reason, it is imperative that Franz Fanon's thesis *The Wretched of the Earth* must be recognised as the vital text on colonialism and the new forces of the world. This text is of such importance that it deserves a place as the revolutionary manual of the twentieth century.



The arguments that Fanon presents are unanswerable: his thesis on the re-creation of man; the full cycle of colonialism and decolonisation; the only cure for the inbred "colonial neurosis" being the destruction of it by the same methods that created it; all these are terrifyingly realistic. As Jean-Paul Sartre points out in his introduction to the manual, in regard to the attitudes of so-called "liberals" and those on the Left when colonialism reaches the end of its path (open revolutionary decolonisation) "the liberals are stupefied . . . they ask nothing better than to admit them in batches and without sponsors to that very exclusive club, our species . . . the Left at home is embarrassed. They know the true

situation of the natives, the merciless oppression they are submitted to; they do not condemn their revolt, knowing full well that we have done everything to provoke it. But, all the same, they think to themselves, there are limits; sometimes the Left scolds them . . . "You are going too far; we won't support you any more". The natives don't give a damn about their support; for all the good it does them they might as well stuff it up their backsides. Once their war began they saw this hard truth; that every single one of us has made his bit, has got something out of them; they don't need to call anyone to witness; they'll grant favoured treatment to no-one."

Fanon does not suggest answers for us, the opposition - the manual



is for revolutionaries, for those who socialists should openly support. We can at best consider Sartre's tentative solutions: speaking on the French Algerian campaign, but in words which are readily applicable to Vietnam, Latin America, Spain, South Africa or any other place of 'native' oppression, Sartre concludes: "This is the end of the dialectic; you condemn this war but do not yet dare to declare yourselves on the side of the Algerian fighters; never fear, you can count on the settlers and the hired soldiers; they'll make you take the plunge. Then, perhaps, when your back is to the wall, you will let loose at last that new violence which is raised up in you by oft old-repeated crimes". We can only hope that Socialists will realise this

before it is too late; before the wall comes crumbling down on top of them.

THE LABOR PARTY

Once the individual has grasped the ideas of Fanon, Guevara, Posadas, his attitude to the A.L.P. will be called into question.

Many who follow the Right-C.P. and Right-Trotskyist line, put great faith in the "entrism" tactic of influencing the A.L.P. from within. But the A.L.P. is not influenced by the rank and file. Its policies are determined mainly by an alliance between opportunist politicians shouting "leftist slogans" (Cairns, Uren) and the hard core trade union bureaucrats seeking



a niche for themselves and the "organised trade union movement" in a burgeoning Australian capitalism fed with injections from the British and American capital taken from the sweat of colonial workers. The A.L.P. tries to contain real struggle - to make sure it is peaceful and lawful. They do not oppose the police dogs used at the Ryan hanging demonstrations; they nauseatingly praise police action (as did Calwell on the occasion of the Ky visit). Of course A.L.P. leaders have an influence on the Australian people, especially on the most chauvinistic and backward working class belts of places such as the Yarra electorate. Or else, like J. R. Fraser, A.L.P. leaders conceive politics as being what

is desired by the lowest common denominator - their every word reflects "the common man". Not one of them seeks socialist change; all of them practice deception, opportunism, and the trivialisation of public affairs.

But denunciation of the A.L.P. is not enough; only the spread of revolutionary policy, the creation of an awareness of the completely fraudulent nature of the Australian "labour" Party will end this Party's influence. As Posadas continually points out, revolutionary movements and ideas develop in jumps and have their reverses. Often they hit hard against the brick wall of tradition and corruption of cadres. In Australia they face the overwhelming odds of Cairns-ism, A.L.P. idiocy, trade union economism, and the deep-seated hatred of the workers for colonial 'natives' as threats to the relative luxury that capitalism gives to most Australians. Under these severe conditions there can only be capitulation or an arduous struggle primarily for self-development and intellectual commitment to revolution, and then to develop a movement which will be really capable of fighting capitalist ideas. The tearing down of illusions about the A.L.P., about what Parliament really does, about where power really lies, is the first step in this process.

THE TRANSITION PERIOD

Naturally, a call for support for revolutionary movements, for an end to Australian capitalism will meet strong resistance from the "unholy alliance"; the A.L.P., the Communists, and the Peaceniks. Under these conditions, socialist students can only follow a two pronged tactic; study and emancipation from the bourgeois ideology in private, and the presentation of a transition programme in public.

The basic feature of any transition programme, whether in elections of S.R.C.'s, advisory committees or whatever, must be that it sounds reasonable, but at the same time is impossible for existing institutions to grant. Any other approach will be sheer illusion. It should challenge the authority, the intellectual standing of the respective institutions; it should also raise in connection with public corporation's "planning", hospital boards etc., the vital question of who is to do the governing.

All attempts should be made to discredit the bureaucracy of government and University departments and to raise realistic alternatives. We should never shrink from debates on national or international affairs: here the authority of the comfortable academics and the reactionary journalists is weakest and their "credibility gap" is widest. The public no longer believe anything that Holt, Whitlam or any other bureaucrats tell them. They sense only the opportunism of the rulers, and the drive towards world war.

ADVENTUROUS RESNAIS FESTIVAL



mock conference in sydney

Imagine that a temporary ceasefire has been called in the Vietnam war. A Foreign Ministers' Conference is held, and it is agreed to reconvene the 1954 Geneva Conference on Vietnam. Nations to be represented are U.S.S.R., U.S.A., U.K., South Vietnam, N.L.F., North Vietnam, Laos, Cambodia, China, India, Poland, Canada, Australia, New Zealand, South Korea and France. Several "delegates" were actually briefed by their "countries' consulates.

In the above context, a "Geneva Conference" was held, during the weekend June 24-25, at International House, Sydney University. It was actually televised on Sunday; I hope few people watched it. I doubt if their opinion of students was enhanced.

The opening ceremony, presentation of credentials, was got over without too much waste of time, despite repeated Western objections to the presence of the N.L.F. delegation.

Prepared statements from each country, including some peace plans, were then read out. These were usually either denunciations of Communist aggression or of Western imperialism, and contributed nothing.

The real negotiations thereupon began, and the weaknesses in preparation of the conference at once appeared. There was no agenda, and the procedure was very vague; however, an Indian 5-point peace plan provided a talking-point, but the debate that ensued was often distressingly irrelevant. Many speeches were made in a vacuum, completely ignoring what had been said before.

During the Saturday afternoon, the conference was chaired by Michael Kirby, whose autocratic control and mental acuity rendered the mechanics of the debate much more orderly, though despite being limited to 6-minute speeches only, delegates still showed a tendency to wander right off the point.

The unreality of the whole conference was shown when on several occasions delegates replied to speeches by other countries by doubting whether those countries' attitudes were really being portrayed correctly.

The rules of the game of course demanded that such doubts could not exist to admit such doubts meant admitting that the whole proceedings was useless.

The Sunday morning further showed that the whole conference was meandering. Delegates ignored concessions made by the other side, and proceeded to make contradictory concessions of their own — for instance, North Vietnam very generously agreed to elections in the North as well as in the South.

America, forgetting this, conceded that there need be elections only in South Vietnam. Later still, the Canadians insisted on elections in both North and South; There were too many countries, too many speakers, secretarial work (the recording of other nations' proposals and concessions) was poor, and order of debate was too rigid.

Finally the situation was saved by a 10-point Russian proposal, roughly on the basis

of the vague consensus achieved so far. It was presented by Geoff Robertson, leader of the Russian delegation.

The U.S.S.R. proposed a reconstituted I.C.C. of three neutrals (originally India, Sweden and Finland — later in negotiations Burma was substituted for Finland); provision of a substantial I.C.C. force (drawn from neutral armies), whose size was to be decided by a later meeting of chiefs-of-staff of the new I.C.C. and the Great Powers; withdrawal of all foreign troops within six months including North Vietnamese regulars (Russia proposed this even though North Vietnam had consistently denied the presence of North Vietnamese soldiers in South Vietnam); provision of temporary civil administration by (wait for it!) France! a free election to be held in South Vietnam one month after the departure of foreign troops.

Over lunch, a crypto-Maoist member of the Russian delegation had been trying to persuade the Chinese delegates to walk out after the Soviet peace plan was presented claiming that it was another sell-out by the Soviet revisionists.

But the Chinese refused to do this! I don't think Chairman Mao would have been proud of them.

After much negotiation, particularly about I.C.C. troops and the provisions for an election, the peace plan was finally pushed through in the closing minutes, and the Vietnam war was announced to be at an end.

The only casualty was the Polish delegation, which, annoyed at its replacement as I.C.C. member, walked out (he had a train to catch), after breaking off relations with Russia.

What use was the whole thing? It didn't do the Vietnam situation much good; and occasionally it merely provided a good excuse for some Sydney student politicians to practice their speaking talents; however, it did point up some problems which a real peace conference would face: Whether to hold elections in the south only or in the north as well; what provisional administration would be agreed upon; the question of an ICC army; the amount of time needed to evacuate foreign troops, etc.

But a real peace conference seems a long way off anyway, and a lot of students dabbling in big power politics will make little difference. This conference was a game; with an ultimately frivolous purpose.

It really did little to publicise the real problems of the war — and if it had, no one takes any notice of students anyway.

A revolutionary artist, whatever his medium, tends to have his significance confirmed by the controversy which surrounds the reception of his creations.

The fame of a Picasso, a Stravinsky, or a Joyce, rises, phoenix-like, out of a blaze of extreme critical response. I wish to argue that as innovators such as these played a vital role in their respective arts, so Resnais is equally important to the art of the cinema.

The importance of the three artists mentioned above lies in the fact that they broke rules. Established conventions were cast aside and replaced by new ones which opened up hitherto closed doors to rich new perspectives within the given medium.

Wherever an art has been vital and alive, there has been a search for new ways of seeing, hearing, and thinking; a search for new techniques with which to exploit newly-discovered potentialities.

This kind of experimentation and enquiry is as essential to art as it is to science.

With all revolutions there have to be reactionaries. In the case of the cinema acceptance of new conventions has been made doubly difficult by the refusal in some quarters (mainly Anglo-Saxon) to recognise the film as a legitimate art form in its own right, with critical criteria unique to itself.

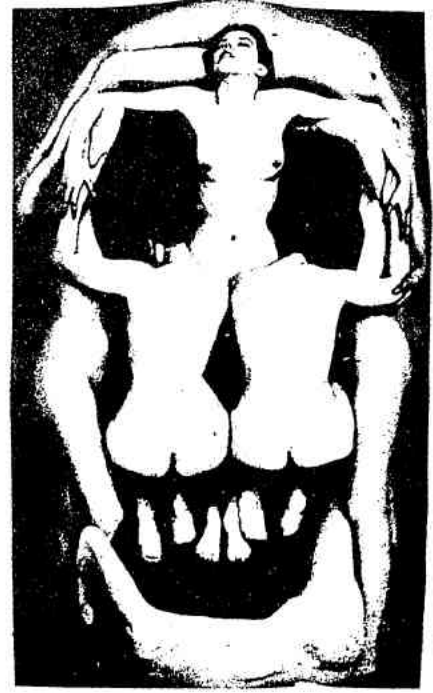
It is still being asserted that films can only be judged in terms of conventions of the theatre (e.g. acting) and of the novel (e.g. the telling of a story). The cinema is treated by many as parasitic on, and inferior to, older and more 'respectable' forms of creation.

But unique capabilities the cinema does have, albeit less obvious than in other arts. The most important of these are visual movement and editing or montage (the meaningful juxtaposition of different scenes and sequences).

It is within the realm of montage that Resnais has made his indelible mark in helping to release the film from a spatio-temporal straitjacket. No other art can spatialize and temporalize time and portray it as the present on the screen.

For far too long the cinema has been content to confine itself to presenting events in strict temporal succession, with, at its most daring, an occasional flashback heralded by heavy clues to tell the audience that it is plunging into the past.

With the possible exception of his first film (*Van Gogh* 1948). A short documentary, Resnais' films have been continuously preoccupied with twice its psychological effects. His three other short documentary films were all concerned with the past; the brutality of the Spanish Civil War immortalized in a single painting by Picasso (*Guernica* 1950); the inhumanity of horror



of Auschwitz (*Nuit et Brouillard*, 1955) and the memory stored in the Bibliothèque Nationale (*Tout La Memoire du Monde* 1956).

In 1959 he made his first feature film *Hiroshima*. Quick cuts and dissolves between shots of Hiroshima today and German-occupied France twenty years ago are used to convey the subjective force of the scars in a French woman's memory evoked by an affair with a Japanese architect, set against the background of a city rebuilding itself out of the ruins of unforgettable devastation.

"Out of this re-living, or rather, this fusion of two experiences achieved through some of the most imaginative editing in cinema history, Resnais made a Proustian reconnaissance, time present and time past brought together in the series of juxtapositions, *Hiroshima-Nevers*." (Penelope Houston, *The Contemporary Cinema*, Pelican, 1966, 108p.)

But the film that caused such a critical uproar was *L'Année dernière à Marienbad* (1963). The theme of the film was persuasion. In a baroque hotel filled with bored formal guests a man persuades a woman that he has met her before at an unidentified place a year ago, on which occasion she had agreed to meet him a year later at the hotel, and that they were to go away together.

The film traces the steps by which she finally succumbs to him, from initial disbelief to complete submission. What is remarkable about this film is its completely original handling of time: in *L'Année dernière à Marienbad* time values are left completely vague.

Robbe-Grillet, the scenario-writer, suggests that the cinema is "the pre-ordained means of expression for a story of this kind." He sees Alain Resnais' work as an attempt to get away from the linear plots of old-fashioned cinema which are content to produce the continuous sequence of real events.

In opposition to such conventional films Resnais aims to construct a purely mental time, and space, and to follow the mind which goes faster, or slower, than reality—dodges, skips, doubles back, lingers, repeats, and creates imaginary scene scenes, parallels, and possibilities.

L'Année dernière à Marienbad . . . succeeds better in enabling the spectator "to come to terms directly with subjectivities than anybody might have thought possible before it was made". (R. Stephenson and T. R. Debrix, *The Cinema as Art*, Pelican 1965, p. 106).

Reaction to this film often tended to be one of utter lack of comprehension. One of the most established conventions of film reality had been abandoned. But it has since been realised that a new convention was being set up, by means of which a film could explore a subjective reality, which the intrinsically objective technique involved in a rigidly linear temporal convention could never reach.

It may yet be too early to form a clear judgement on a film like *Marienbad*, since the novelty of this recent development in the art of the cinema probably needs time to wear off before taking its place beside what are now standard, but were once 'revolutionary' techniques, such as that of camera movement, the close-up, and even the 'cut'!

It is significant that the two films Resnais has made since then, (*Muriel ou le temps d'un retour* 1963, and *La Guerre est Finie* 1966) are now being understood and criticised in terms of the new criterion put forward in *Marienbad*. Both of these later films build up patterns which utilize, but are not constrained by space and time.

Muriel weaves a vivid poem on the ugliness of war out of the memory of the Algerian war, past and present subtly intertwined, while *La Guerre Est Finie* uses past, present, and future to probe incisively the hopes, fears and passions of an ageing Spanish revolutionary exile.

Whatever future judgements may be on Resnais' feature films, assessed on their own merits no-one can doubt that Resnais has helped to leap a considerable hurdle in the progress and development of the cinema.

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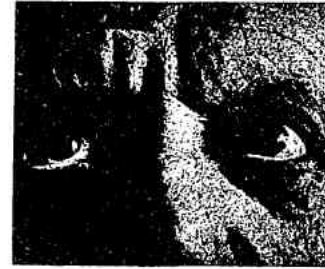
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The Australian Premiere of
"LA GUERRE EST FINI" "MURIEL"
Friday, 18th August, 12.30 p.m. & 8 p.m.
Saturday, 19th August, 2, 5, 8 p.m. "LAST YEAR AT MARIENBAD"
(plus "GUERNICA" & "VAN GOGH")
Sunday, 20th August, 2 p.m. "LA GUERRE EST FINI"
Sunday, 20th August, 8 p.m. "HIROSHIMA MON AMOUR"
(plus "GAUGUIN")

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Frantz Fanon: THE WRETCHED OF THE EARTH. With Introduction by Jean-Paul Sartre, Penguin Special \$1.

Social theory has, in recent times, taken up the question of national liberation struggles in the long-exploited, poverty-stricken enclaves of monopoly-capital, often whimsically and irresponsibly called the "Third World".

Most studies take cognizance of the underdeveloped capitalist colonies only for the purpose of posing the question whether, as a "third force", they have a chance of pursuing industrialisation without having their lives mangled by it.

Frantz Fanon, by contrast, starts from the standpoint that their lives are already so mangled after years of brutal suppression that all talk of "third force" and "industrialisation" is secondary to the coming violence and revenge that will be sought by the colonial proletariat, not only against Western capitalist corporations but against the affluent working class of the West — those fat "palace slaves", or "lotus-eaters" living off years of plunder. His savage book *The Wretched of the Earth* examines the seeds of violence and its inevitable result for world politics in the next fifty years. As Jean-Paul Sartre puts it in a brilliant introduction: "Our victims know us by their scars and by their chains, and it is this that makes their evidence irrefutable... violence in the colonies does not only have for its aim the keeping of these enslaved men at arms length; it seeks to dehumanize them. Everything will be done to wipe out their traditions, to destroy their culture without giving them ours. The master, this imperious being, crazed by his absolute power and by the fear of losing it, no longer remembers clearly that he was once a man; he takes himself for a horsewhip or a gun. But he leaves out of account the human memory and the ineffaceable marks left upon it. You said they understood nothing but violence. Of course, first, the only violence is the settler's; but they will soon make it their own. That is to say that the same violence will be thrown back upon us. Make no mistake about it; by this mad fury, this bitterness and spleen, by the permanent tensing of powerful muscles which are afraid to relax, they have become men: because of the settler who wants to make beasts of burden of them — because of him, and against him. Hatred, blind hatred, which is as yet an abstraction, is their only wealth."

One of the first writers to give a detailed account of colonialist brutality in Africa and Asia was Rosa Luxemburg, German theoretician and leader of the German Spartacists. In the third and final sections of her monumental book *The Accumulation of Capital*, Luxemburg described the methods used by the first capitalist expansion into colonial countries — richly factual accounts of the French in Algeria, the British in India, China, Egypt and South America, and American capital penetrating Latin America and even its own hinterland.

Fanon's *Wretched of the Earth* tells the story of twentieth century genocide by industrial countries in Africa and Asia. It is virtually volume 2 of Rosa Luxemburg's *Accumulation of Capital* and volume 5 of Karl Marx's *Das Kapital*. Some reviewers have even described it as 'the *Das Kapital* of the Twentieth Century'. Between Luxemburg and Fanon, there has been only one major academic work on the role of violence in economics. This was Barrington-Moore's *Social Origins of Dictatorship and Democracy*, published last year. Here it was argued that revolutionary violence has played a crucial role in the development of relatively free societies: England, France, Germany. The liberal celebration of "peaceful change" and gradualism hypocritically overlooks the fact that revolutionary violence has provided the framework within which peaceful change has taken place. In Germany there were terrible peasant revolts, bloodily repressed. In England and France, bourgeois democracy was born of violent revolution and has now projected itself as a counter-revolutionary agent of immense sufferings for the peoples of the underdeveloped world.

Barrington-Moore, an independently wealthy scholar who is Research Fellow at Harvard University's Russian Research Centre, concludes that revolutionary coercion in such countries is today a progressive phenomenon. This also is Franz Fanon's conclusion — the anti-colonial movements have already transformed world politics. But this is only the beginning. Colonial violence produces its negation — revolutionary violence leading to socialism.

In these brilliant pages, "On Violence" and in "On Spontaneity: Its Strength and Weaknesses", and "Colonial War", the reader finds the theoretical structure to understand the phenomenon of the guerilla, and gets a peep into the next fifty years of violent struggles. The analysis is unsurpassed and unique. Its only parallel is the work of Posadas, theoretician of the Latin American revolution whose articles on the role of the guerilla have created so much attention.

Of course there is no escalating progress. Lifeless puppets do not dance on the upward-moving escalator of history. In Africa, the principal guerrilla forces in the Congo and Angola have stagnated. In Colombia, after a million casualties in ten years from U.S. marines and local military governors, the guerrilla movement falls back. Yet in Guatemala, the MR13 peasant revolutionary army poises on the threshold of victory. How to explain these contradictory results, the unevenness of struggles against Western capitalism? The interested reader will find it all in Fanon, who, having lived throughout the entire Algerian revolutionary struggle has seen all of these phases — these setbacks and victories telescoped into the one revolutionary struggle.

The economics of neo-colonialism has been well-documented by Barrington-Moore, Barratt-Brown and others. Fanon's book now provides the crucial supplement — the analysis, as it were, of the "super-structure" — social misery, violence, political oppression, genocide. Colonialism will, if Fanon is right, even in our time, reap the bitter harvest of what it has sown since 1850.

Bruce McFarlane.



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The coming exhibition will show the standard both of the talent among the students and of artistic creativity and technical excellence of the group as a whole.

The exhibition is arranged in conjunction with A.N.U. Students' Representative Council as a result of a contact between A.N.U. and ourselves earlier in the year.

Numbers of the S.A.C.'s will be in Canberra for the exhibition, so it is hoped fruitful contact will be made between A.N.U. students and the visitors.

John Durst and Cheryl Kalaza
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Gruffed churds
 from A.N.U.

a large crowd saw a.n.u. cRiNgErS go down to a much fitter u.n.s.w. team at last sunday's return match. PLAYED IN NEAR PERFECT CONDITIONS AT turner sewerage farm, the gamegotofftoafaststart when Grinder Ball took a glune from Dasher Donald and, breasting three(3) of the defence, took off down the wing. the a.n.u. sUPPoRtErS began their famous chant, "go grinder, go" and ballflashedpastblackshore to put down a TRIN.

immediately, however the unsw centre line swung in to action and Dangler Dunstan shone with some beautifully controlled inside leg perambulating. a.n.u.'s CAPTAIN Thruster Nolan was clearly worried and he changed anu's star inside pusher, wReNcHeR bOlOcKs over to concentrate on the unsw left wing.

the unswleftwingkept slipping out of position and continually allowed a.n.u. to get out of trouble. Realizing this, dunstan increasingly bought the fascist WING into play, he initiated a series of Z₁G₁ A₁ As₁ E₁ between g₁p₁

en the centre and the fascist wing which repeatedly fooled the anu defence, and unsw went to a lead OF £ & -@½ (oops) 27-16. thruster nolan and wr-encher bollocks fought back framingly foranubut both were suffering fromgruffed churds, and could not turn the tide, despite the yells of UPTHEANUS from bill packard memorial grandstand. the final BLOW fell when blackshore trinned with a flying hunkler after unsw had gone into their dreaded under-over square neenig formation. unsw ran out the easy victors #%-@½ (BLAST) 35-16.

after the match moron --i (DAMN \$\$\$@£#£%&½****) spoke with the dispirited (the plonk had run out) thruster nolan. nusing a broken neaser received when he turned his back on dunstn for a moment in the second gosp, Nolan sai (here we go again) -d, "You cant't expect to score trins from the back-line with a team that is divided amongst itself on tactics. the anu left wing is still playing as if it is 1930, but cringing tactics have come a long way since then. the left wingers havevetoimprove or they will be replaced.

BUGGERS
LOOK
GOOD

Only two weeks to go in the A.C.T. Rugby, and A.N.U. finds itself inexplicably in third place and odds-on to make the finals. Only once before have the buggers reached the finals, in 1965, when they bowed out in the first semi to Norths.

This could be the year. With the small but mobile Varsity pack surging about the field, and the backs starting to move well with a slick new half-back combination, omens augur brighter. The team has shown a capacity to beat any team in the competition, with the possible exception of Norths.

Prospects looked grim as injuries took their toll midway through the season. Tait, Will Nicholls, Steve Bartrop and Bob Wright dropped out; Tony Whitlam left for America. Kevin McCue and Greg Smith's absence weakened the backs. But coach McNamara welded a keen "new-look" team, capitalising on the wealth of young talent in lower grade sides.

The past 6 games, have marked the emergence of several bright new stars, and the fading away of old-stagers. Tim Skinner, soaring in the lineouts, has been a more than adequate replacement for the somewhat cumbersome Whitlam. Ian Culliffe and Tim Chadwick have brought speed and vigour to the backrow, breaking up many an opposition movement before it has borne fruit. With the experience of Clement and McClenman, the strength of Tait and Jeffries and the guile of Rowley from the prop position, the blue and white jumpers have battered many a rival pack into the ground.

Experimentation with the halves combination has produced a brilliant pair in McCue and Lytle. Speed from the scrum base is giving the centres more chance to set their wingers up. The centres are the Varsity weak spot, with Rollason only now improving after an unhappy start to the season. Roger Wills seems to have lost the confidence he had earlier on, when he really impressed with determined runs up the middle. But both centres are feeding the wingers, and the wingers are responding with a bag of tries. Jay and Fingleton are exciting runners, with the ability to score from impossible positions.

The fullback is a source of great confidence for the rest of the team. Ross Strang, a brilliant goalkick and strong runner, is on the verge of A.C.T. selection. The University has an easy passage to the semi-finals — a great opportunity for Russ McNamara to experiment further with his team. More forward rushes, more sparkle and innovation in the backline, and a reiteration of the principles of set play must be his concern. The smart money is on A.N.U. for the grand final this year.